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In response to an invitation by the British Academy Professor J. P. Postgate three years ago read a paper entitled *Flaws in Classical Research*. The paper has been published by the Oxford Press (51 pages, \$1.40 net).

Professor Postgate, with some warmth of feeling, proves elaborately that classical scholars have human frailties. Yet, since it is well at times to examine one's self diligently, one may read the proof with profit. He begins by stating two main differences between classical and scientific investigation: in classical work the investigator's self is far more deeply implicated; the classical investigator does not correct for this disturbing influence as does the scientific worker. Here, forewith, there is a 'flaw', in that the author does not go to the bottom of his problem; he fails to see that the classical scholar has not the means of *objective* correction of his work which constitute one of the enormous advantages (and limitations) of the scientists' labors. Some remarks in *THE CLASSICAL WEEKLY* 4.84, though made without reference to research, apply perfectly well here, in so far as they lay stress on the inevitably subjective character of classical study. Mr. Postgate next complains because the textual critics so often refuse to 'correct' texts by transposition (a favorite method, as it happens, of Professor Postgate himself). He charges, too, that instead of deciding always by the balance of evidence, the critic of a certain school allows "his judgment on a particular passage to be discomposed by the fact that he has deviated from the tradition a number of times already". But the critic referred to would no doubt aver stoutly that he had considered only the balance of evidence; we are thrown back again on the subjectivity of our studies, and we are reminded of the futility of efforts to induce teachers to teach the Classics as literature because, quite conscientiously, they are convinced already that they are so teaching the Classics. Mr. Postgate complains because archaeologists, comparative mythologists, philologists and literary critics do not agree: are scientists of one mind and heart?

With two of the author's detailed criticisms I am in hearty sympathy, his objection to the practice of discrediting the statements of sober historians and sober authorities of all sorts as though

they were the figments of mythopoeic hallucination, and to the tendency to discredit an account of an event solely because it is like something which had been recorded before. One may remark that the verification of some of Herodotus's 'wild tales' might well have made scholars less prone to the former; in connection with the latter one may remember that history does after all repeat itself.

The author now (4 ff.) criticizes the frequency with which, particularly in America, syntactical controversy turns not on the meaning of a construction but upon its imperfect modern renderings. As in his *Dead Language and Dead Languages* (*THE CLASSICAL WEEKLY* 5.33) he warns his readers against the danger of connecting too closely in meaning Latin words and their modern derivatives. He holds that "not the least value of the recent reform in Latin pronunciation is that it cuts away so many of these misleading and tantalizing associations" (contrast here the plaint met by Professor Lodge in *THE CLASSICAL WEEKLY* 2.185). For one interested in proving the flaws in others' work, the adjective 'recent' in the foregoing sentence is a bit strange, seeing that Sandys, *History of Classical Scholarship* 3.433, declares that as long ago as 1871 H. A. J. Munro gave the first impulse to a reform in the English pronunciation of Latin. Professor Postgate seems not to be fully abreast of English scholarly work in this department (cf., beside Munro's work, that of Roby and Ellis, in 1871 and 1874 respectively).

Next, Mr. Postgate descants on the damage done to modern attempts at research in Classics by the perverting influence of modern syntax. He announces, as an important principle commonly overlooked, that "order in modern sentences is syntactically essential and in ancient sentences syntactically indifferent. The modern sentence, to put it roughly, is an arrangement in line, the ancient one within a circle". Here, surely, is splendid writing. But is the idea here set forth so novel? One can find it, by implication at least, in American *school-books* in many of the directions intended to help pupils to read Latin at sight. However that may be, the first illustration used by Professor Postgate of the modern inability to grasp this novel principle is the assertion that the "lineal", that is the

"modern" mind, seeing *vir mulierque* in Tibullus 2.2.2 and *femina virque* in Ovid (both in the latter half of the pentameter), "is apt to imagine that some subtle distinction between the places of man and woman is intended, as though Ovid were a sort of pro- and Tibullus an anti-suffragette". This illustration does not involve *syntax* at all. The same comment may be made (indeed has been made, most effectively, by Professor Shorey, in a notice of this paper, in *Classical Philology* 5.226-227) on Mr. Postgate's remarks on the difficulty scholars (*what* scholars?) find in interpreting aright examples of hypallage, such as *arma dei Volcania* or Aeschylus's τὰς ἐπτατεχνεῖς ἐξόδους or Horace's *os trilingue* (said of Cerberus) or the use of abstracts in such expressions as *fontium gelidae perennitates*; these are matters of rhetoric, not of syntax. In Lucan 8.542 ff., *Nilusne et barbara Memphis et Pelusiaci . . . Canopi*, every Roman reader, thinks Mr. Postgate, would see at once that Lucan did not mean to locate together Canopus and Pelusium (the one in fact on the westernmost, the other on the easternmost arm of the Nile), and that he did not mean merely 'Egyptian' by *Pelusiaci*. No, the Roman reader would see that Lucan was trying to include *all* the inhabitants of Egypt wherever found, from East to West and North to South. Assuming that this is all true, I should find the explanation, not as Mr. Postgate does, in the fluidity of the Latin language, due to the arrangement of the Latin sentence in a circle instead of in a line, but in the fluidity of Roman ideas about geography. Nowhere does a Roman writer express easily and clearly the idea of wide extension seen in such a sentence as "Let observation, with extensive view, survey mankind from China to Peru". In interpreting Lucan's words no uncertainty about the *syntax* disturbs us.

In another respect Mr. Postgate's paper is an instance of the stabbings received all too frequently by the Classics at the hands of their friends: he fails to make it clear that classical scholars do not always, at all times, make the kind of blunders he describes.

There are many excellent discussions of passages in Latin (less often in Greek) authors. However much one may deplore the general outline and spirit of Mr. Postgate's paper and the damage it is likely to do if read by those already prejudiced against the Classics and unaware of the great mass of flawless or nearly flawless work done by classical scholars or of the insuperable difficulties in the way of objective testing of their work, the thoughtful perusal of the paper will teach much, in the fields of etymology, word accent, semasiology, interpretation, and archaeology.

Particularly good is the latter part of the paper in which, after remarking that our texts often spell

Latin words incorrectly, the author considers a number of passages in which, he holds, Plautus has been wrongly interpreted or not interpreted at all because the editors of Plautus's text have spelled wrongly. Here there are many keen suggestions. To this part of his paper I hope to come back before long. At present let it suffice to note that this Plautine discussion involves the familiar matter of Plautus's Redende Namen; here Mr. Postgate seems to be unaware that his work has been anticipated, e.g. by Dr. C. J. Mendelsohn's dissertation (University of Pennsylvania, 1907), *Studies in the Word-Play in Plautus* (155 pages).

C. K.

#### DECIMUS MAGNUS AUSONIUS<sup>1</sup>

The Gallic renaissance of the fourth century, a season of tranquillity between two periods of convulsion, has been likened to Indian Summer. Its brief revival of literary activity gave rise to the illusion that the brilliant Augustan age was about to be repeated, till the utter degradation of the Western Empire, like the on-coming of sterile winter, numbed all creative impulse.

Hellenistic culture, having passed from Italy to the provinces, found its finest representatives in college towns like Tolosa and Burdigala among professors and students who cherished no serious belief in the old gods, yet were steeped in the spirit and culture of paganism. Proud of their Roman citizenship, which made them eligible to the highest offices, they inherited from their Gallic ancestry fresh moral and intellectual vigor.

The life of D. Magnus Ausonius, the most brilliant child of his age, extended approximately from 310 to a little after 390. These fourscore years he filled with the varied occupations of a man of letters and of a high public official. In him is found the ideal citizen-professor, in whose life one may read an epitome of the century's history. Of an honorable, if not an illustrious, house, the father of Ausonius won so great fame as a skilled physician and an upright man that he was enrolled in the senate of Burdigala and later in that of Rome. He married the daughter of Arborius, noblest man of the Aeduans. These parents gave Ausonius the advantages of a comfortable and cultured home in a rank above mediocrity.

The picture of his early training is a charming one, wherein all his kindred manifest great pride in his talents and a desire to assist in his education. His lively gratitude for kindness received is shown by numerous tributes in verse reverencing the memory of his early companions. Ere long he began to teach grammar and rhetoric, an experience to which he referred always with pride and pleasure. After thirty years of teaching and successful law-practice he was summoned to court by the Emperor Valen-

<sup>1</sup> This paper was read at the annual meeting of The Classical Association of the Atlantic States, held at Princeton University, April 22, 1911.

tinian as tutor to his son Gratian. The high rank accorded him was not due to his professional reputation so much as to the fame of his songs, for Valentinian, though a rough soldier, was not averse to the fine arts. The tutor so grew in favor with his royal patrons that he became their trusted friend and adviser. It was probably due to his influence that Gratian was the first emperor to refuse to wear at coronation the pontifical robes of paganism. Ausonius was appointed to various high posts, being successively prefect of Italy, Africa, and Gaul, and in 379 he attained the dignity of consul. Soon afterwards he retired from public life to the enjoyment which his accumulated fortune afforded.

He never lacked appreciation among his contemporaries or subsequent writers. The Emperor Theodosius says he admires his songs more than those of any poet of the Augustan Age. Symmachus, who might have been jealous as a rival, extols his genius, art, and eloquence, and compares him with Vergil and Cicero. Inferior writers plainly adorned their nosegays with flowers culled from his garden. The schoolmen, Erasmus and Casaubon, quote him for purity and grace of style. Venetus remarks upon his varied and profound scholarship. A few voices have been raised against him because of the pagan and vulgar in some of his compositions. Pity it is that men are not measured by the highest they accomplish. "Whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things".

Ausonius has left so large a volume of prose and verse, chiefly the latter, that in the narrow limits of this paper we may consider only a small portion of it, translating lines here and there to illustrate his variety of meters and his diction. A special interest attaches to his *Play of the Seven Sages*, a dramatic composition with a serious purpose, because it is a connecting link between the classical drama and the mediaeval miracle-plays. It is without plot. A prologue announces that the wise men of antiquity will speak the sentiments for which they became famous. A player then recites these proverbs in Greek followed by the Latin meanings. Then the Wise Men in turn appear and add their further advice.

His Epigrams, written on a great variety of subjects, are chiefly in elegiac meter. Those to his wife Sabina are among the most charming. He celebrates her household accomplishments, her literary taste, her faith in his honor, and their mutual affection. In the *Parentalia* he testifies to her nobility of rank and character; and though he lived for more than fifty years after she died, time brought no comfort for his loss. He thus praises her weaving:  
Let rich oriental splendor boast its webs of Persian texture;

Weave, O Greece, in curious fashion threads of gold into thy garments.

Fame will none the less bear witness to the skill of Rome's Sabina,

Using not so rich materials but in art an easy equal.

He compares her handiwork and poetry:

Whether you fancy more the garment of Syrian purple

Or the style of the quatrain that has been written upon it,

The charming grace of the lady each art in herself harmonizes,

For both are perfectly blended together in our Sabina.

The modest wife, however, does not wish it supposed that she herself writes verses; so she protests:

They who weave both threads and sonnets give their sonnets to the Muses,

Leaving only threads to offer unto thee, O pure Minerva.

I, Sabina, do not venture to divorce things so united  
But express my thoughts poetic on the loom by weaving patterns.

Ausonius, as poet-laureate, flattered his patrons on their every accomplishment. He praised hunting, of which Gratian was passionately fond, and wrote an epigram on a painting which portrayed a lion slain by the emperor with a single shaft:

That a lion here suffers death under an arrow so slender,

Is due not to might of arms but to might in the arm of the sender.

Many of the Epigrams, though graceful, lack originality, being little more than clever translations from the Greek. He repeats in Latin the play of words ascribed to Plato on the death of his pupil Aster:

O thou who didst shine among men here in light,

Lucifer, star of the morning,

Eclipsed, thou'rt to shades in the darkness of night

Vesper, star of the evening.

He thus pities the tragic fate of the queen of Carthage:

Unlucky Dido! happily wed to no husband.

The first one dying, thou didst fly;

The second fleeing, thou didst die.

He represents Echo as defying an artist who wishes to paint her likeness:

Thou foolish painter, why dost strive

To make a form for me,

To paint a goddess, though alive,

Whom eyes can never see?

Daughter am I of speech and air,

Mother of empty show,

A voice devoid of thought I bear,

I'm nothing but Echo.



Prolonging final sounds that die,  
 Already failing at the end,  
 Mocking I others' words defy,  
 Nor to the sense attend.  
 Within your ears I always dwell,  
 And yet I travel round:  
 So if you wish to paint me—well,  
 You must learn to paint *sound*.

The poet's facility in adapting appropriate meters to the varying occupations of the day is the chief charm of the cycle of verses called the *Ephemeris*. A gentleman, upon waking, seeks to rouse his attendant slave in Sapphic stanzas:

Brightly now the morning sun lights the windows,  
 Twitter sparrows, wide-awake, in the tree-tops,  
 Thou, as 'twere evening still or midnight,  
 Parmeno sleepest.

Dormice sleep the winter through, nothing eating;  
 Cause of thy long slumbering is thou drinkest  
 Far too much, and art getting 'xcessive weight of  
 Adipose tissue.

Wake up, trifier, needing a whipping sorely,  
 Wake up! lest thy sleeping on last forever,  
 Fearing nothing. Hastily from thy soft couch,  
 Sleepy-head, get up!

Mayhap this song musical, sung in Sapphics,  
 Merely soothes thee drowsily on to slumber.  
 Drive away the Lesbian quiet measure,  
 Stirring Iambus!

As the boy does not wake, the master addresses him in iambic dimeters which have the effect of a vigorous shaking:

Ho there, boy! Get up! and fetch my shoes,  
 The under tunic that I use,  
 And next whatever else I bade  
 Provide, so I go neatly clad.  
 Bring water that a fountain gave  
 My hands and face and eyes to lave!

As he betakes himself to his morning devotions, his tone becomes less urgent:

Now open up the chapel wide,  
 Preparing nothing else beside,  
 For simple words of pious prayer  
 Alone are fit to offer there.  
 Incense to burn I deem not meet,  
 Nor cakes of meal with honey sweet.  
 An altar built of living sods  
 I leave to helpless pagan gods.  
 To God supreme I bend the knee,  
 To son, incarnate deity,  
 To Holy Ghost, blest Trinity.  
 And lo! as I begin my prayer,  
 My trembling thought becomes aware  
 Presence divine is hovering near.  
 Does faith or hope have aught to fear?

There follows in dactylic hexameters his dignified and sonorous invocation beginning:

Omnipotent, whom I learn alone by the mind's  
 adoration,  
 Thou, whom the evil know not, art known to all  
 of the faithful,  
 Has not beginning or end, more ancient than ages  
 unnumbered  
 Past or to come. Thy beauty and greatness man's  
 mind unassisted  
 Has not power to conceive or his tongue to give  
 fitting expression.

After a lengthy prayer, he calls for his toga that he may go forth to greet friends. But ere going out he dispatches his boy to remind certain persons of their engagement to breakfast with him, here employing the iambic trimeters usual in dramatic dialogue:

Our guests to summon now it is the time of day.  
 Let all be promptly done lest we the meal delay.  
 While yet I'm speaking, go! and speedily come back!  
 Five friends I've asked that I as host may feel no  
 lack.

To his cook in elegiac distichs he gives directions:  
 Sosia, breakfast is wanted. Already the sun in the  
 heavens shines hot.

'Tis past ten o'clock; soon will the dial show noon.  
 Whether the viands juicy are seasoned with excel-  
 lent savor

(For they are wont to be flat!) prove you by tasting  
 them all.

Keep the kettles in motion by frequent shiftings and  
 turnings,

Thrusting your fore-fingers quick into the meat-  
 gravy hot,

Which then your ever moist tongue may lick off  
 with a swift-darting motion.

A later occupation of the day is the master's interview with his amanuensis. Though his dictation falls like a hail-storm, yet the stenographer loses not a word, his hand flying over the page as a bird skims the sea. The last of the extant fragments of the *Ephemeris* vividly describes the dreams which disturb the man's slumbers, to which he offers the elm-tree in his field as a dwelling-place, if they will only leave him alone.

Undoubtedly several numbers of this series of poems have been lost, but we have enough to conjecture the probable whole.

When Ausonius came into possession of the little estate left by his father, he wrote some lines full of emotion yet rich in sound common sense:

Small's the inheritance—yes, I admit; but nothing  
 was ever

Small unto well-balanced minds having concordant  
 desires.

Riches, I think, depend on the mind, not the mind  
 upon riches.

Croesus desired everything, nothing Diogenes craved.  
Flung Aristippus his gold in the midst of the mad-  
whirling Syrtes:

Lydia had not enough gold to make Midas content.

Know thyself! Difficult work this self-knowledge,  
*γνῶθι σεαυτόν.*

Rapidly thus we read, speedily then we neglect.

The Mosella, upon which Ausonius's fame chiefly rests, is a poem of nearly five hundred hexameters. It celebrates the charms of a tributary of the Rhine, along which the poet once travelled in Gratian's Expedition against the Sæbi. Professor Mackail considers the Mosella the most beautiful of purely descriptive Latin poems, unique in the felicity with which it unites Vergilian rhythm and diction with the new romantic sense of the beauties of nature. No other classic writer so felt the subtle charm which nature has for modern eyes. By virtue of this poem, Ausonius ranks as last of the Latin and first of the French poets.

Let us follow his steps along part of the journey:  
Entering thence on a path that leads through the  
primeval forests,

Lonely, beholding no trace round about of man's  
habitation,

Pass I beyond Dummissus the arid whose lands thirst  
for water,

Fields Sauromatian I see, to colonists lately allotted.  
Purer the air in these fields. Behold where Phoebus  
already

Cloudless with tranquil light is opening purple Olym-  
pus.

No longer need to search for the sky amid the green  
dimness

Wrought by the tangled shade of the out-reaching,  
interlaced branches.

His patriotism is stirred by the beauty of the land-  
scape:

Ah! unto me all things that are lovely to look at  
Always suggest to the mind Burdigala, land of my  
fathers;

Roofs of the villas in sight perched high on the  
banks overhanging,

Green hills clad with vineyards of Bacchus, the beau-  
tiful waters

Of the Moselle below, gliding onward with soft  
rhythmic motion.

River, all hail! whose banks are made verdant by  
beautiful grasses.

Bearer of ships as a sea, thou thyself art borne on  
as a river,

Gliding forward and downward; a lake whose  
depths so transparent

Sparkle like glass; a rival of streams in thy tremu-  
lous flowing,

Easily dost thou surpass cold fountains in water for  
drinking.

Running on with thy waters untroubled thou never  
dost suffer

Any murmur of winds or grievance wrought by  
rocks hidden.

Never art thou compelled to quicken thy pace for a  
shallow;

Land rising high in mid-stream hast thou none  
to disfigure thy surface.

Following close to thy banks boatmen stretch the  
tow-rope incessant

Bound fast to the neck of mules with cords that  
form a rude harness.

Dry do footsteps proceed to the very edge of thy  
waters.

Go ye who wish polished floors laid in patterns of  
Phrygian tilings,

Stretch out a marble plane through parlors that  
boast fretted ceilings.

I, who despise the goods that only to riches are  
given,

Nature's own works admire not reserved for luxur-  
ious spendthrifts.

Here even poverty safely extravagant revels in  
beauty;

Here solid banks of sand overspread the moist river  
borders,

Nor do they mindful retain the print of the heaviest  
footstep.

Into thy innermost depths one can look and along  
thy smooth bottom,

River pellucid, as air opens wide a clear vista to  
gazers.

When lightly glide the waves, the gentle lapping of  
waters

In the cerulean gleam discloses to view different  
figures:

How by light rocking the sand has drifted in regu-  
lar furrows,

How grasses bending their heads wave gently, and  
how a white pebble

Sparkles and then disappears, and green moss is  
displayed mid the gravel.

Slippery shoals of fish as they sport with a gliding  
motion

Weary the watchful eye that too steadily gazes upon  
them.

It would be a pleasant task to multiply illustrations of the sensitive appreciation which Ausonius shows for all forms of beauty in physical and human nature, but further quotation would transgress the limits of allotted space. For a true estimate of the versatile genius of any poet one must read his own lines and not depend wholly upon another's translation.

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## REVIEWS

- M. Tulli Ciceronis, Cato Maior De Senectute. Edited with Introduction and Commentary, by Edwin W. Bowen. Boston: D. C. Heath and Co. (1909). Pp. xlii + 127. \$.75.
- M. Tulli Ciceronis, Laelius De Amicitia. Edited with Introduction and Commentary, by Edwin W. Bowen. Boston: D. C. Heath & Co. (1909). Pp. xxviii + 125. \$.75.

The familiar essays of Cicero are here edited in separate form, and the editor has clearly made an effort, which is attended with marked success, to interpret these works with reference to the needs of young students. As every teacher knows, many school and college editions in this country contain, in addition to the suggestions which the student really needs in order to understand and enjoy what he reads, also an undue amount of erudite matter, cross references, and textual criticisms, which may or may not be of value even to the instructor, who presumably has access himself to the elaborate and annotated editions. Professor Bowen's editions are likely to be little criticised on this score. Each book contains a brief introduction on the date of composition, the identity of the speakers and the literary form of the respective dialogues, Cicero's sources, a brief bibliography on criticism and interpretation, and a list of recent editions. The excellent revised edition of the *De Senectute* by Huxley (Oxford, 1901) is not included. The text is printed in a clear type, the lines being numbered continuously throughout each essay. The long vowels are not marked, a feature that will seem a defect to some teachers who require the reading of Latin in the class-room and who still prefer to place a marked text in the hands of their freshman classes.

The commentary is interesting and helpful and extensive enough for the needs of the average student. The editor has evidently tried to make the commentary one of human interest, for example, in his notes on the augur, the theatre, Epicureanism, the circus, etc. Every teacher will, of course, find unnoticed in the interpretation what he individually has been accustomed to emphasize in his classes; naturally we should not all edit the same work alike. But Professor Bowen seems to the reviewer to have produced a fairly even and uniform commentary. Only occasional references are made to the grammars, and unfortunately at times these references are to the Gildersleeve Grammar alone (for example, in the edition of the *De Senectute*, on p. 37, in the note on *levasso*; on p. 53, in the note on *dubitavit dicere*; on p. 59, in the note on *patribus*). The importance of a uniform grammatical terminology is emphasized anew in such phrases as "subjunctive of partial obliquity", "accusative of the inner object", which are not intelligible to college students who have studied other

grammars than the Gildersleeve. A critical appendix is provided for both editions.

Every critic can point out errors such as the spelling of Anthony (*De Amicitia*, p. ix), G. Gracchus (ib., xvii; the editor, however, makes an express statement about the abbreviation p. 44, l. 22), Mumius (ib., xix), *es* for *est* (*De Senectute*, p. 10, l. 286). The test, however, of a book is in its actual use and the reviewer on the basis of this experience finds these editions good and altogether worthy of approval.

SWARTHMORE COLLEGE.

WALTER DENNISON.

Latin for Beginners. By Benjamin L. D'Ooge. Ginn and Co: Boston and New York (1911). xii + 348 pages.

The aim of the author of this book is set forth in the opening words of the preface: "To make the course preparatory to Caesar at the same time systematic, thorough, clear, and interesting is the purpose of this series of lessons". First are three pages on the Latin language and its educational value, and seven pages on pronunciation, quantity, etc. Then begin the lessons proper. Six are devoted to a discussion of first principles in sentence structure; the Latin cases are dealt with singly. There are reading exercises and bits of conversation involving nouns of the first declension. In the seventh lesson the first declension is presented entire; thence to lesson 60 the usual forms and vocabularies are given for memorizing. The study of the syntax of clauses and of the subjunctive and of most of the irregular verbs is postponed to Part 3, lessons 61-79, where no new vocabularies are introduced. Thus, while the student is learning the more difficult syntax, he is reviewing vocabulary. This consists of about 600 words, nearly all Caesarian, found in the special vocabularies, which are placed not with the lessons but at the end of the book. The syntax is made up of that recently shown to be desirable for first year work. A feature of the book is the third appendix which contains eight detailed Reviews intended to guide study and to serve as written tests. There are numerous illustrations, some of them colored, justifying, I think, the claim of the publishers that "Never before in a Latin text-book have there been such illustrations".

The first thing that strikes the attention of the reader of this book is the immense amount of simple interesting reading it contains. The pupil is not expected to harrow his soul with the gruesome details of wicked boys throwing stones at one another, but he is taught to use the words he has learned, to see and name in Latin the details of illustrations, and to feel an interest in the family life of the Romans, their weapons of war, their mythology, and, finally, in the exploits of their great commander. This material appears in the form of

detached sentences, connected passages, dialogue, question and answer, and stories, mostly mythological, continued from lesson to lesson. Finally, after working through the Labors of Hercules, the author makes the interest culminate in a story in sixteen chapters entitled P. Cornelius Lentulus: The Story of a Roman Boy. A most interesting story it is, from Publius's childhood at the foot of Vesuvius, where he played *casa* with Lydia, daughter of the *vilicus*, to his participation in the triumph of his general Caesar.

A second point to be noted is that the author is merciless (to use a word of his own regarding review-lessons) to the student so unfortunate as to have a poor memory for words. By the end of the first dozen class-periods he has assigned for memorizing *Vade ad formicam* in 32 words, a vocabulary of about 75 words, the rules of syllabification and quantity, and rules containing about 250 words relating to the uses of the cases. In the Teachers' Manual, a pamphlet accompanying the book, there is especially recommended for memorizing this gem from the Beginners' book: "But the dative is used to denote that *to* or *towards* which a benefit, injury, purpose, feeling or quality is directed, or that *for* which something serves or exists". Almost immediately thereafter the docile lad is invited to perform some grammatical exercise on the suggestive sentence,—"Do you think Latin is hard?"!

A casual inspection of Latin primers as from time to time a new one appears might lead one to doubt that the authors really had decided whether the books were intended for the teacher or for the pupil. In nearly every book are to be found quantities of exposition which no pupil ever will read and yet not detailed enough to instruct an ignorant teacher. But no such doubt can exist regarding this book. University Extension has reached Latin at last, and henceforth no Chautauqua reading circle need lack a Latin textbook. The book positively teaches itself. If the teacher can persuade his pupils actually to read this printed page, his troubles are over. Even the suggestion "drill on this" offered usually to the teacher is given here directly to the pupil who is invited to "drill on the words you have underlined". Incidentally this direction to underline words is of doubtful propriety where, as in many schools, the book is not the property of the student.

I append a few other notes. The teacher using this book must accept the rule for syllabification that in combinations of consonants (except of a mute followed by *l* or *r*) the first consonant goes with the preceding vowel. The example *ae-sta-te* (pp. 7 and 9) seems not to follow this rule. As regards word-order, the statement is made (p. 29) that "In a Latin sentence the most emphatic place is the *first*; next in importance is the *last*; the weakest point is the *middle*". In the printing of

the paradigms in Appendix 1, the verbs are arranged, as in other recent textbooks, so that a complete conjugation appears on two facing pages. The paper is fair, the type and display good. Finally, the personality of the author as an enthusiastic Latinist appears throughout, from the dedication, *Filiolo me qui me non solum dicenda sed etiam tacenda docuit hoc opusculum est dedicatum*, to the last sentence of the Teachers' Manual: "Make the review as searching and rigid as possible". It seems to me that the author has attained his purpose as set forth in the preface. The book is "systematic, thorough, clear, and interesting".

W. W. KING.

BARRINGER HIGH SCHOOL, Newark, N. J.

The New York State Teachers Association will meet this year in Albany on November 27-29. The Latin Section will have two sessions on Tuesday, November 28, in Room L of the High School. In the morning there will be a discussion of the State Department Syllabus in Latin, as follows: Requirements in Sight Reading, P. R. Jenks, Flushing High School; Significance of Latin I and II as offered by the Syllabus, Mae A. Fuller, Cortland High School; How can we arouse Interest in Latin, Elizabeth McJ. Tyng, Packer Collegiate Institute, Brooklyn. After this there will be an Open Forum led by Principal F. A. Parker, Elmira Free Academy. In the afternoon Professor Charles E. Bennett will read a paper on Perspective in Classical Study and Teaching. The discussion of this paper will be led by Professor McCrea of Columbia University and Superintendent A. R. Brubacher of Schenectady. Professor George D. Kellogg of Union College will speak on Repairing the Fences of the Latin Field. The discussion of this paper will be led by Principal F. A. Gallup of the Albany High School.

Mr. J. E. Barss, of the Hotchkiss School, Lakeville, Connecticut, has just published Third Year Latin for Sight Reading (American Book Co.). Pages 7-13 explain how to read at sight and discuss the use of word-formation in sight reading. Then follow (15-123) selections from Cicero and Sallust—from Sallust's *Catiline* and *Bellum Iugurthinum*, from Cicero's Second and Fourth Orations against Catiline, the Verrines, the Pro Roscio, the Letters, and the De Senectute. These selections give an amount of text equal to two and one half times that of the second and fourth Catiline Orations, "thus allowing a fairly wide freedom of choice for teachers who wish to complete the quantitative requirement of the new definitions" of the entrance requirements in Latin. There are brief footnotes, which adapt the book to rapid reading by the pupil himself without guidance by a teacher.

C. K.



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